

NORTH CAROLINA STATE HISTORIC PRESERVATION OFFICE
Office of Archives and History
Department of Cultural Resources

NATIONAL REGISTER OF HISTORIC PLACES

Lynncote

Tryon vicinity, Polk County, PL0049, Listed 8/30/2010
Nomination by Clay Griffith
Photographs by Clay Griffith, April 2010



Façade view



Rear view

United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Lynncote

other names/site number N/A

2. Location

street & number 3318 Lynn Road not for publication N/A
city or town Tryon vicinity x
state North Carolina code NC county Polk code 149 zip code 28782

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this X nomination/____ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property X meets____ does not meet the National Register Criteria. I recommend that this property be considered significant ____ nationally ____ statewide X locally. (____ See continuation sheet for additional comments.)

Signature of certifying official

Date

North Carolina Department of Cultural Resources

State or Federal agency and bureau

In my opinion, the property ____ meets____ does not meet the National Register criteria. (____ See continuation sheet for additional comments.)

Signature of commenting or other official

Date

State or Federal agency and bureau

4. National Park Service Certification

I, hereby certify that this property is:

Signature of the Keeper

Date of Action

____ entered in the National Register
____ See continuation sheet.
____ determined eligible for the
National Register
____ See continuation sheet.
____ determined not eligible for the
National Register
____ removed from the National Register
____ other (explain): _____

Lynncote
Name of Property

Polk County, North Carolina
County and State

5. Classification

Ownership of Property

(Check as many boxes as apply)

☒ private
☐ public-local
☐ public-State
☐ public-Federal

Category of Property

(Check only one box)

☒ building(s)
☐ district
☐ site
☐ structure
☐ object

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>3</u>	<u>0</u>	buildings
<u>1</u>	<u>0</u>	sites
<u>0</u>	<u>2</u>	structures
<u>0</u>	<u>0</u>	objects
<u>4</u>	<u>2</u>	Total

Name of related multiple property listing

(Enter "N/A" if property is not part of a multiple property listing.)

N/A

Number of contributing resources previously listed
In the National Register

N/A

6. Function or Use

Historic Functions

(Enter categories from instructions)

RESIDENTIAL/single dwelling
RESIDENTIAL/secondary building
RECREATION & CULTURE/sports facility
LANDSCAPE

Current Functions

(Enter categories from instructions)

RESIDENTIAL/single dwelling
RESIDENTIAL/secondary building
RECREATION & CULTURE/sports facility
LANDSCAPE

7. Description

Architectural Classification

(Enter categories from instructions)

Tudor Revival

Materials

(Enter categories from instructions)

foundation Stone
roof Tile
Asphalt Shingle
walls Stone
Stucco
other Wood/half-timbering
Wood/weatherboard

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

Lynncote
Name of Property

Polk County, North Carolina
County and State

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing)

- ☐ **A** Property is associated with events that have made a significant contribution to the broad patterns of our history.
- ☐ **B** Property is associated with the lives of persons significant in our past.
- ☒ **C** Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- ☐ **D** Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "X" in all the boxes that apply.)

Property is:

- ☐ **A** owned by a religious institution or used for religious purposes.
- ☐ **B** removed from its original location.
- ☐ **C** a birthplace or a grave.
- ☐ **D** a cemetery.
- ☐ **E** a reconstructed building, object, or structure.
- ☐ **F** a commemorative property.
- ☐ **G** less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance

(Enter categories from instructions)

Architecture

Period of Significance

1926-1928

Significant Dates

N/A

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Stillwell, Erle G. – architect

Gaines, Wright J. - builder

Arthur, Frank – craftsman

Erskine, Harold – architect

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- ☐ preliminary determination of individual listing (36 CFR 67) has been requested.
- ☐ previously listed in the National Register
- ☐ previously determined eligible by the National Register
- ☐ designated a National Historic Landmark
- ☐ recorded by Historic American Buildings Survey #
- ☐ recorded by Historic American Engineering Record #

Primary Location of Additional Data

- ☒ State Historic Preservation Office
- ☐ Other State agency
- ☐ Federal agency
- ☐ Local government
- ☐ University
- ☒ Other

Name of repository:

Polk County Public Library, Columbus, NC

Pack Memorial Library, Asheville, NC

Lynncote
Name of Property

Polk County, North Carolina
County and State

10. Geographical Data

Acreage of Property 20.6 acres

UTM References

(Place additional UTM references on a continuation sheet)

1	<u>17</u>	<u>386880</u>	<u>3898480</u>
	Zone	Easting	Northing
2	<u>17</u>	<u>387100</u>	<u>3897910</u>

3	<u>17</u>	<u>386640</u>	<u>3898060</u>
	Zone	Easting	Northing
4	<u>17</u>	<u>386700</u>	<u>3898450</u>
<u> </u> See continuation sheet			

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Clay Griffith

organization Acme Preservation Services, LLC date May 5, 2010

street & number 825-C Merrimon Ave., #345 telephone (828) 281-3852

city or town Asheville state NC zip code 28804

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items

(Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of the SHPO or FPO.)

name R. Anderson and Linda Strider Haynes / Carroll and Sybil Strider

street & number PO Box 100 / PO Box 216 telephone 828-859-6882

city or town Tryon state NC zip code 28782

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 7 Page 1

Lynncote, Polk County, NC

Description

Lynncote is a well-crafted Tudor Revival-style dwelling located at 3318 Lynn Road (NC Highway 108) just outside the incorporated limits of the small town of Tryon in southern Polk County. Sited on a promontory overlooking Harmon Field, Tryon's historic recreation ground, and the Pacolet River to the north, the house occupies a heavily wooded twenty-acre site and stands in a small clearing at the apex of the site, which slopes away severely on the north, east, and west sides. Lynn Road, the principal thoroughfare connecting Tryon with the county seat of Columbus, forms the eastern boundary of the property, which is entered at a Y-shaped driveway marked by a modest wooden sign bearing the name "Lynncote." The Pacolet River borders the northern edge of the property, and Erskine Road and neighboring residential properties roughly form the southern boundary. A deep ravine separates the Lynncote property from the adjacent Tryon Presbyterian Church and other residential properties on the west side.

The present Lynncote is the second house to occupy the site, which was purchased by Charles E. and Emma Erskine in 1892. The first Lynncote, completed around 1895, enjoyed sweeping views of the Pacolet valley and the whole panorama of the mountains across the northern portion of Polk County. The first house burned in 1916, leaving only the first-story stone walls. The Erskines's daughter Susan and her husband, Carroll P. Rogers, rebuilt Lynncote in 1927 on the foundations of the first house and integrated the site's existing landscape features, including stone retaining walls dating from the 1890s, into the overall design of the property.¹

Landscape, 1890s, ca. 1925, 1953

Contributing site

Charles Erskine purchased the Lynncote property in 1892 during a trip to Tryon, when Mr. and Mrs. Erskine, along with their son Harold ("Hal"), stayed at the nearby McAboy Inn. The Erskines favored this hilltop site near the inn despite the fact that it was not as high as the hills to the east and west. The promontory, however, extended farther into the Pacolet River valley than the surrounding ridges and commanded a panoramic view of the valley and mountains forming the northern border of Polk County. Distant mountain views from the property diminished in later years as the wooded site has grown and matured, but the character of the wooded hilltop site remains clearly evident.

The original house was located near the top of the hill, with terraces built around the house in order to have a garden. A curving driveway enters the property from Lynn Road to the southeast and winds around the west and north sides of the house before terminating on the east side. Charles Erskine laid out the curving drive, pathways, stairs, and terraces in the 1890s and oversaw the construction of the extensive network of rock walls that define the landscape. In addition to the stone walls, a stone archway projecting at the north

¹ Susan Erskine Rogers documented her family history and numerous specific details about the house in her memoir, *My Family Remembered* (Published by author, 1976), 33-38. The Rogers's original plans, specifications, and contracts for the construction of the house from the collection of R. Anderson and Linda Haynes, Tryon, NC.

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Lynncote, Polk County, NC

end of the house formed a gateway that framed a visitor's first full view of the façade. Two cottages were originally located on the property, including a coachman's cottage, known as "The Wayside," near the public road (Lynn Road) and a servant's cottage located on the west side of the driveway near the Lodge. Both buildings no longer stand although remnants of their foundations are visible. In the early years a tennis court (now removed) southeast of the house was one of very few courts in Tryon and often used by the Erskine children and visitors to Tryon. Erskine also built a road through his property, which was later appropriated by the county for public use (present-day NC Highway 108 (Lynn Road)).

In the spring of 1925, Susan Erskine Rogers employed a trained French gardener and his wife, Andre and Clotilde Thuillier, to help out with the Lynncote property, which had become overgrown by that time. The couple lived in Wayside, the coachman's cottage near the property entrance. Andre Thuillier helped to reclaim and restore the landscaping, including the tennis court, and Clotilde later worked as the cook. In 1932, the Thuilliers returned to France.

Lynncote, 3318 Lynn Road, 1927-1928 Contributing building

The main house is a picturesque two-story, Tudor Revival-style dwelling that was built up from the surviving first-story stone walls of the original Lynncote, which was built in the 1890s and burned in 1916. The house was designed by prominent Hendersonville architect Erle Stillwell with input from the clients Carroll P. and Susan Erskine Rogers, and Mrs. Rogers' brother, Harold "Hal" Erskine, an architect and renowned sculptor.

The two-story, eight-bay, double-pile, stone house displays an asymmetrical façade with a two-story front-gable entrance pavilion, open east-west passageway at the north end, and a shed-roof porch at the second floor level opens onto a terrace to the north of the house. The terrace extends to the east, beyond the front wall of the house, supported by a stone archway spanning the driveway and framing a view of the facade. Constructed of load-bearing uncoursed random rubble masonry, the main exterior walls consist of granite gathered from the Erskine estate in the 1890s.² The exterior also displays coursed ashlar stone inlay, stucco, and half-timbering. A tall hip roof covered with Ludowici clay tiles caps the structure and joins a front-to-rear gable-roof bay at the south end, a projecting front-gable bay at the entrance, and a two-story hip-roof wing at the northwest corner. By design, the roof ridgelines visibly sag to add to the picturesque character of the house. A shed-roof dormer on the north slope of the roof is sheathed with rough-cut wood siding and multi-light casement windows. Two stone exterior end chimneys rise at the north and south ends of the house, although the attached shed-roof porch obscures much of the north chimney. A shallow first-story projecting bay at the south end is located adjacent to the large chimney base and is sheltered by a shed roof.

² It is unclear where additional stone came from to build up the surviving sections of wall, but Susan Rogers commented in her memoir that "The head mason kept an eagle eye cocked to reject any pieces of blue granite that didn't match the rest of the rock," 38.

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Lynncote, Polk County, NC

The off-center entrance pavilion, which is composed of a cantilevered second-story gable above the polygonal first story, dominates the east-facing façade. The first story stone walls contain a single-leaf, paneled wood entry door flanked by single leaded-glass casement windows. The door and window openings have stone slab lintels and sills. The second-story bay exhibits half-timber construction with stucco infill, decorative curved bargeboards, and pendant blocks at the peak and lower ends. The timber posts and beams appear to be mortise-and-tenon construction with pegged tenons. A central window frame with a pent-roof hood and heavy sill contains two diamond-pane leaded-glass casement windows. The bay is supported by six visible floor beams, and the two end beams display carved lion's heads that were designed by Hal Erskine and executed by Frank Arthur, a local woodcarver and instructor with the Tryon Toy Makers and Wood Carvers.

The gabled south end and northeast corner of the façade also feature mortise-and-tenon half-timber framing with coursed ashlar stone inlay in a variety of patterns including herringbone and soldier courses. The south façade gable features a group of four second-story and attic windows divided by timber posts rising through the upper cross tie. Solid wood panels between the two window groups contain vertical twig members. The gable peak, above the cross tie, is finished with vertical boards and a Chalet-style cut-out pattern of Scottish thistles. Windows across the façade are typically single and paired multi-light leaded glass casements with a prominent first-story group of three windows positioned within an arched opening at the northeast corner that lights the kitchen. Beneath the kitchen windows, a square opening contains the carved exterior wood door of a garbage receptacle. The door, which was carved by Susan Rogers, who took lessons with Frank Arthur, bears the inscription "Waste Not, Want Not."

At the north end of the façade, a narrow, arched passageway runs east-west between the first story of the house and the terrace to the north. Above the passage is an enclosed porch at the second story. The terrace on the north side of the passageway is held in place by a stone retaining wall that extends to the east as the south face of the stone archway spanning the driveway. A single-leaf wood door with a wood-paneled transom accesses a storage room located in the arch structure. The door and transom feature carvings done by Susan Rogers. A stone terrace is located above the archway and is accessed from the second-story north porch of the house. A straight-run of exterior stone steps rises against the north wall of the arch structure to the upper terrace. Immediately north of the archway and beneath the terrace is a two-bay garage constructed of reinforced concrete. The garage bays are faced with stone, which extends into the flanking retaining walls. A concrete-lined tunnel connects the garage to the passageway.

The north end of the house, which is only one story in height due to the topography, is dominated by a nearly full-width three-bay, shed-roof porch with stone posts and apron, and rough-cut wood siding on the roof ends. The porch was enclosed in the 1950s with three-part multi-light casement windows, which rotted and were replaced in the 1990s. The center bay contains an offset single-leaf glazed door and narrow transom providing access from the porch to the stone terrace above the archway structure and swimming pool farther to the north. A stone chimney rises behind the porch roof, as well as the shed-roof dormer for the maid's room and attic.

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Lynncote, Polk County, NC

The rear elevation is composed of a projecting two-story hip-roof wing at the north end and a gabled second-story bay at the south end. The stone exterior is pierced by a variety of window openings with different sizes and groupings of leaded-glass casements. A stone patio extends from the rear elevation. The north wing features a half-timbered second-story with coursed ashlar stone inlay in stacked and herringbone patterns and curved diagonal bracing on the exposed south side. On the first story of the wing, a single-leaf Dutch door enters into the breakfast room, which is illuminated by a group of four windows with transoms under an articulated flat arch on its west elevation. A large group of five windows within an arched opening on the first story lights the dining room, and a tall, narrow pair of windows at the second story light the interior main stair. At the south end, leaded-glass French doors beneath a stone slab lintel open from the living room onto the rear patio. The second-story front-gable bay at the south end projects slightly above the first story and is finished with half-timbered framing and stucco infill. Curved diagonal braces are located in the side panels. The bargeboards flare slightly with heavy carved brackets located beneath the corner eaves.

The south elevation is dominated by the large exterior stone chimney with a sweeping shoulder on the west side that extends to enclose a window bay. The base of the chimney is laid of randomly coursed stone, but the chimney stack features an irregular pattern of larger light-colored stone blocks with an infill of small, darker stone that suggest chinking. A one-story projecting bay with two window openings located on the east side of the chimney is capped by a tile-covered shed roof. The three first-story window bays are topped by stone slab lintels and contain paired leaded-glass casements. The exposed wall above the shed roof is half-timbered with stucco infill and paired casement windows. The second story to the west of the chimney is also half-timbered but displays a coursed ashlar stone inlay in stacked and herringbone patterns.

The spacious interior of Lynncote is organized around the wide stair hall, which is accessed from the main entrance. The interior is typically finished with plaster walls and random-width oak floors, and features stained or painted door surrounds, picture moldings, and tall baseboards. The entrance door, which exhibits a slightly arched top rail, is a solid, paneled wood door with a single diamond-pane light replacing one of the panels. The exquisitely detailed staircase on the south wall of the hall rises to a landing, where it turns, and the short second run opens into the second-story hallway. It consists of a tall handrail, turned balusters, stout newel posts and finials, and hand-carved skirting executed by Frank Arthur. The newel posts display a bull's-eye-type pattern on all four sides at the top (and bottom on the second-story posts) with diamond panels. At the rear of the stair hall, a narrow eight-panel wood door enters into a small coat closet and half-bathroom located beneath the stairs. The half-bathroom is entered through the coat closet and, in turn, provides access to a large safe located under the lower run of stairs. The bathroom is finished with glazed wall tiles rising approximately halfway to the ceiling and hexagonal floor tiles.

The living room runs the full depth of the house from east to west and is entered through a wide opening on the south side of the stair hall. The large stone fireplace on the south wall serves as the focal point of the living room. Another of Susan Rogers' brothers, Ralph Erskine, designed the carved black walnut mantel and fireplace bench, which were both carved by Frank Arthur.³ The room also features

³Rogers, 36.

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Lynncote, Polk County, NC

exposed walnut ceiling beams, a built-in radiator cover to the west of the fireplace with a decorative metal grille, and French doors with lightly colored Blenko glass panes. The dining room, which is located on the north side of the stair hall, is finished with black walnut paneling and crown molding. The walnut came from Melrose Mountain in Polk County, on land owned by the Carroll Rogers' Melrose Power Company, and was air-dried for a year. The dining room also contains a cut stone fireplace with a molded surround. The library, an intimate wood-paneled room with built-in bookshelves and a small fireplace similar to the dining room, is also located on the north side of the stair hall at the front of the house. The library is located adjacent to a large serving pantry, which connects to the kitchen and dining room. The pantry contains two long countertops, drawers, and built-in cabinets with both glazed and solid panel wood doors. Located at the northeast corner of the house, the kitchen has been updated several times, with wood cabinets dating from the 1950s and a parquet floor. The west wall features built-in cabinets and countertop similar to the pantry. A short hallway leading west from the kitchen accesses the service stairs to the second story and attic, as well as the breakfast room on the west side of the house. The north wall of the breakfast room contains floor-to-ceiling built-in cabinets with solid wood panel doors and built-in shelves on the east wall. The encaustic floor tiles exhibit a floral and bird pattern. A home elevator was installed in the breakfast room in later years, as Mrs. Rogers grew older, and the open lift rose through a square opening in the second-story floor to the rear bedroom. A single-leaf Dutch door opens from the breakfast room onto the rear patio.

The second story of the house is organized by a long north-south hallway extending from the upper stair landing. Two segmental arch openings lead from the wide landing, which features a paneled east wall containing two linen closets. A double-width archway accesses the master bedroom and sitting room to the south. The sitting room contains a corner fireplace with a "copy of the McIntyre [*sic*] mantel and old Dutch tiles" that Susan Rogers was able to obtain through her brother Ralph's affiliation with the Erskine-Danforth Corporation, a Connecticut-based furniture manufacturer.⁴ The second-story rooms retain their plaster walls, tall baseboard moldings, molded window and door surrounds, and picture moldings throughout. Acoustical tile was installed over the original ceilings in the sitting room and several bedrooms and carpet was laid in the hallways and master bedroom in the 1950s. The sitting room and other bedrooms exhibit their original hardwood floors, and the bathroom floors and walls are finished with ceramic tiles. Two bedrooms are located on each side of the hall to the north of the stair landing. The guest room is accessed directly from the stair landing and contains a full bathroom. Doors throughout are typically eight-panel wood doors. A bank of closets is located on the east side of the hallway toward the north end of the hall, which opens into a small landing with doors to the service stair, attic stair, bedroom at the northeast corner of the house, and a bathroom. The hall continues north to a single-leaf door exiting onto the enclosed porch. The second-story porch at the north end of the house is rustic in character with the exposed stone wall of the house, stone posts and knee walls, heavy timber sills, exposed ceiling beams, tongue-and-groove wood ceiling, and a clay tile floor. Originally an open porch, the Rogers enclosed the space in the 1950s. The current owners replaced the deteriorated original windows with modern multi-light windows and a single-leaf glazed door in the 1990s.

⁴ Rogers, 37.

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The attic is accessed by the service stairs at the north end of the house and partially finished for storage. Two small, plainly finished rooms on either side of the stair landing served as the maid's quarters to the east and bathroom to the west. Multi-light casement windows in the shed dormer illuminate the stair landing, maid's room, and bathroom at the attic level.

Workshop, ca. 1910, ca. 1928

Contributing building

Located alongside the driveway to the north of the main house, the workshop is a one-story, one-room stuccoed frame building capped by an asphalt-shingle gable-on-hip roof. An exterior stone chimney with a tapered stack rises against the front of the building. The building is constructed with heavy timber corner posts and sills and decorative vertical members flanking the chimney. A single-leaf entry door with a large Queen Anne-type light above two panels is positioned to the east of the chimney. The windows are a combination of six-light, nine-light, and diamond-pane sash. The foundation of the building continues from the stone retaining wall supporting the outer edge of the driveway, projecting outward to form the building's footprint.

The interior consists of a single, open room with plaster walls, modest crown molding, beaded-board wainscoting, and built-in cabinets at the west end. A small closet with a four-panel wood door is located at the southwest corner. The large stone fireplace dominates the south wall of the interior, which is currently used for storage. A large window on the north wall contains three six-light sash topped by diamond-pane transoms.

The Erskines appear to have built the workshop in the early twentieth century. The current owners possess a photograph showing the workshop, which was originally sheathed with German siding, among a collection of family photographs of the original Lynncote. Several photographs in the collection are dated 1907 and depict the house before it burned in 1916. The workshop was likely covered with stucco at the time the Rogers' built Lynncote in 1928.

Swimming Pool, 1953

Non-contributing structure

An in-ground swimming pool was installed to the northwest of the house at the top of the knoll. A flagstone deck surrounds the rectangular pool with a walkway leading to the enclosed porch on the north side of the house. The yard area around the pool is graded, terraced, and bordered by stone retaining walls.

Cabana, ca. 1953

Non-contributing structure

Erected to the west of the pool at approximately the same time, the cabana is a rustic one-story, open-air shelter with timber corner posts resting on stone knee walls, diagonal corner braces, exposed rafter ends, and vertical wood siding in the gable ends. The side gable roof is covered with the same Ludowici clay roof tiles as the main house.

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Lynncote, Polk County, NC

The Lodge, 3316 Lynn Road, 1925-1926, 1980s

Contributing building

Carroll and Susan Rogers built the Lynncote Lodge in 1925-1926 as a winter home on the site of Emma Payne Erskine's studio. Mrs. Rogers' brother, Hal Erskine, visited the couple in the fall of 1925 and drew a rough sketch of the Lodge. As Carroll Rogers was unusually busy with the expansion of two businesses, Susan Rogers oversaw the construction of the house.

The Lodge is a tall one-story, side-gable, stuccoed frame dwelling resting on a stone foundation that extends upward to form informal stone quoins and one bay at the southwest corner that originally served as a open porch. The porch was enclosed with groups of modern one-over-one windows in the 1980s. Three garage bays are located on the lower level and accessed through openings in the stone foundation wall facing the driveway on the west side. One garage bay has been infilled with a single-leaf door, transoms, and a solid flanking panel. In the west gable end, a shed-roof stuccoed bay, lit by a group of large metal-frame casements, cantilevers over the center garage bay. A cutaway corner at the northwest accentuates the single-leaf entrance, which is sheltered by a polygonal roof canopy supported on triangular brackets. The Lodge also exhibits an interior stone chimney and metal-frame casement windows.

An expansive wood deck was added around 1982 to the rear (south) of the Lodge. In the mid-1980s, the Lodge was further enlarged with a one-story, gable-roof, stuccoed addition to the east side, which included a one-bay carport and small storage rooms. The carport helps to screen the setback addition and is composed of a front-gable roof supported on square wood posts with diagonal brackets supporting the forward projection of the roof and stucco and half-timbering in the gable end. At the same time as the exterior alterations were made, the interior was remodeled with the installation of a dropped ceiling that obscures the original cathedral ceiling and loft.

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Lynncote, Polk County, NC

Statement of Significance

Summary

Constructed between 1927 and 1928 on a wooded promontory north of Tryon, North Carolina, Lynncote was the picturesque Tudor Revival-style home of Carroll and Susan Erskine Rogers designed by prominent regional architect Erle Stillwell. The original Lynncote was erected in the 1890s by Susan Rogers' parents, Charles and Emma Erskine of Racine, Wisconsin, who purchased the Tryon property in 1892. The original house burned in 1916, leaving only portions of the first story stone walls that were incorporated into the new house. Stillwell worked in a wide range of architectural styles, but often employed Tudor Revival, Normaneseque, and other French-influenced stylistic elements in his residential work, including the two houses he designed for himself in Hendersonville in 1926 (NR, 2000) and 1935 (NR, 2002). Susan Rogers' brother, Harold Erskine, designed the stuccoed Lodge, which was built in 1926. Lynncote's main house, Lodge, and workshop meet the National Register of Historic Places Criterion C for their eclectic and picturesque Tudor Revival-style architecture designed by Erle Stillwell and Harold Erskine and embellished with decorative woodwork carved by local Tryon artisans. The stone masonry construction, half timbering, hand-carved details, and irregular massing and plan of the main house within its wooded site and framed by terraced landscaping, stone paths, and retaining walls creates a thoroughly conceived environment that accentuates the design elements and materials associated with the nationally popular Tudor Revival style. The period of significance for Lynncote is 1926-1928, the period of construction of the house, Lodge, and the late 1920s remodeling of the 1910 workshop to complement the exterior finishes of the other two buildings.

Historical Background

The small mountain town of Tryon, North Carolina, lies in the far southern section of Polk County, just north of the North Carolina/South Carolina state line. Polk County is relatively small in area, covering only 237 square miles, and ranges in elevation from 750 feet above sea level in the south to 3,238 feet above sea level at its highest point in the northwest. The crest of the Blue Ridge Mountains forms the northern boundary of the county, which is drained by the Pacolet and Green rivers. Lying on the southern slopes of the Blue Ridge, Polk County enjoys characteristics of both the mountain and Piedmont regions. Thermal belts occurring in the county provide frost-free areas that allow farmers to grow a wide range of crops. The natural and geographic conditions strongly influenced agriculture and tourism as important components of the county's economy. The variety and influence of geography in Polk County is manifested in the two towns of Tryon, a popular winter resort, and Saluda, a summer resort only eight miles to the north.⁵

⁵ D. William Bennett, ed., *Polk County, North Carolina, History* (Tryon, NC: Polk County Historical Association, Inc., 1983), 5. Bill Sharpe, *A New Geography of North Carolina*, Volume III (Raleigh, NC: Sharpe Publishing Company, 1961), 1536-1538.

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Located approximately three miles southwest of Columbus, the county seat, which was formed in 1855, the town of Tryon remained a modest settlement through much of the nineteenth century. The community began to take shape following the arrival of the Asheville-Spartanburg Railroad, which reached Tryon in 1877. Built with the intention of connecting South Carolina ports and markets with people and resources in North Carolina, Tennessee, and the Ohio Valley, the railroad had a dramatic impact on the economic and social development of Tryon in the late nineteenth century as the trains between South Carolina and Asheville began to expose a wide range of visitors to the community. Located at the base of the Saluda Grade, the steepest mainline railroad grade in the country, Tryon became a regular stopping place as northbound trains prepared for the grueling climb and southbound trains cooled their wheel bearings and brakes. As a result of the frequent stopovers, a hotel was erected and boarding houses were opened to accommodate the accidental tourists and Tryon's reputation as a pleasant resort quickly grew.⁶

Early visitors to Tryon were also served by the McAboy House, a popular inn located north of town near the community of Lynn. Dr. L. R. McAboy, a Presbyterian minister from Pittsburgh, Pennsylvania, purchased the Dr. Columbus Mills House in the 1870s, added a third story, and converted it into an inn that became popular among visitors from the north. Whether visitors to Tryon arrived by accident or came specifically for the salubrious climate, a substantial number became enchanted with the community and decided to buy property for seasonal or year-round use. Many of these new residents, including artists, writers, and industrialists, came from the North or upper Midwest regions of the country and helped to solidify and spread Tryon's reputation as a first class resort town in the early twentieth century.⁷

One influential family who began visiting Tryon in the late nineteenth century was the Erskines of Racine, Wisconsin, who first came to western North Carolina in 1885. Charles Edwin Erskine (1846-1908) and Emma Payne Erskine (1852-1924) initially came to Tryon after finding Asheville crowded by consumptives and other health-seekers. Charles Erskine was treasurer for the Case Machinery Company, an important manufacturer of farm equipment based in Wisconsin, but he detested the harsh winters. Emma Payne Erskine was the daughter of Alfred Payne, a professional artist from Chicago, Illinois. The Erskines maintained a second residence in Pasadena, California, but the distance between Wisconsin and California—coupled with Mrs. Erskine's dislike of Pasadena's social milieu—eventually led the family on an extended trip through the southeast that culminated with a stay at the McAboy Inn in 1892. Married in 1872, Charles

Elizabeth Doubleday Frost, *Tryon Memories* (Tryon, NC: Polk County Historical Association and Tryon Publishing Company, Inc., 1995), 7-10, 27-28.

⁶ Diane E. Lea and Claudia Roberts, *An Architectural and Historical Survey of Tryon, North Carolina* (Raleigh, NC: North Carolina Department of Cultural Resources, Division of Archives and History, 1979), 1-3. Catherine W. Bishir, Michael T. Southern, and Jennifer F. Martin, *A Guide to the Historic Architecture of Western North Carolina* (Chapel Hill: University of North Carolina Press, 1999), 186-188 and 191-192.

⁷ Lea and Roberts, 2-7. The present-day Mimosa Inn, built in the early 1900s, stands on the site of the McAboy House.

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and Emma Erskine had six children, several of whom had long associations with Tryon: Alfred, Harold, Ralph, Violet, Malcolm, and Susan.⁸

While staying at the McAboy Inn in the spring of 1892, Charles Erskine, along with his son Hal, explored a broad swath of western North Carolina on horseback or by horse and buggy. The Erskines, however, found no area they liked more than the Pacolet River valley around Tryon and Lynn, and purchased a tract of land from John and Malissa Garrison on July 12, 1892, containing a hilltop that, while not as high as the adjacent hills, projected farther out into the Pacolet valley than the surrounding ridges and commanded panoramic views of the valley and mountains to the north. Erskine began work on a house near the summit of the original hilltop site and continued buying land from Garrison and other neighbors in the following years, including tracts of thirty-two acres (Deed 12/92), twenty-five acres (12/456), seventeen acres (12/510), and one-and-a-half acres (12/512) between 1895 and 1896.⁹

According to Erskine's daughter, Susan Erskine Rogers, Charles Erskine consulted on the house design with "a young architect" who had worked with George Vanderbilt at Biltmore, outside of Asheville. The young architect was likely Richard Sharp Smith, who established his private practice in the 1890s following the completion of Biltmore, where he had served as supervising architect for Richard Morris Hunt of New York. Rogers noted that the architect helped with the planning of the house, but many of the ideas were her father's including the use of rough stone taken from the property as the primary exterior material. In addition to the house, Erskine had a two-room studio (site of the present Lodge) built for his wife, an accomplished artist and writer, and laid out the extensive network of terraces and stone retaining walls that would allow for his gardens. In 1897, the family spent their first winter in the picturesque Tudor Revival-style house known as "Lynncote."¹⁰

Lynncote remained a seasonal residence for a number of years, but increasingly became the Erskine family's permanent home as they became deeply involved in the social and cultural life of Tryon. Charles Erskine built a road through his property, which was then located well outside of the town of Tryon, and the road (present day Lynn Road) was later appropriated by the county for public use. He supported a school at the village of Lynn, which had grown rapidly due to the Wilcox Hosiery Mill. Erskine donated the land and built a schoolhouse and teacher's cottage for the community. The Erskines commissioned a new Gothic Revival-style building of local uncoursed stone for the Congregational Church in Tryon, which was designed

⁸ Bennett, 179. Rogers, 2-6 and 8-11. Entry for "Emma Payne Erskine" in Michael J. McCue, *Tryon Artists, 1892-1942* (Columbus, NC: Condar Press, 2001), n.p.

⁹ Rogers, 11-13. The original 1892 deed between the Garrisons and Charles Erskine is recorded in Polk County Deed Book 10, page 239 (July 12, 1892), but does not state how much acreage was included in the sale. Other deeds are recorded in the Polk County Register of Deeds Office, Columbus, NC.

¹⁰ Rogers, 11-13. According to family tradition the name "Lynncote" derives from Scottish to mean "cottage on a rocky hill," but it can be more accurately taken to mean "cottage at Lynn," referring to the nearby community.

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by Hal Erskine in 1908 and still stands. Hal Erskine (1877-1951), who studied architecture at Columbia University and the Ecole des Beaux-Arts in Paris, later gained renown as a sculptor. Emma Payne Erskine was especially involved in the cultural life of Tryon—painting and writing, giving talks to the Lanier Club, and donating land and raising funds for the construction of a new library building. Mrs. Erskine gave land and hired prominent golf course designer Donald Ross of Pinehurst, North Carolina, to lay out a golf course for the Tryon Country Club, which was established in 1916.¹¹

Following the death of Charles Erskine in 1908, the family's Racine house was sold and Lynncote became their primary residence. In 1916 fire gutted the original Lynncote, leaving only remnants of the first story stone walls of the house. That same year Emma Erskine married Cecil S. Corwin, an architect and old family friend. In 1918 Emma Erskine Corwin suffered a debilitating stroke, but continued to paint until her death in 1924. Mrs. Corwin lived at a Tryon cottage called "Wren's Nest" in the years after the Lynncote fire. Before Mrs. Corwin's death, "when her finances were at a low ebb," her daughter, Susan, and son-in-law, Carroll P. Rogers, purchased the ruinous Lynncote and ten acres in 1922 to keep the property from going out of the family.¹²

Susan Mildred Erskine (1889-1983), the youngest child of Charles and Emma Erskine, married Carroll Pickens Rogers, a South Carolina native living in Henderson County in 1911. Carroll Rogers, who worked as manager of the Skyland Hosiery Mill in East Flat Rock, became close friends with Susan Erskine's older brother Ralph (1880-1956), who moved to Tryon in 1910 after teaching at a boys' school in New York and founded the Tryon Chair Factory. Carroll Rogers, Ralph Erskine, and a distant relative Mose Newell formed the Tryon Electric Company in 1910, using the chair factory's water power and boiler to generate electricity. They later acquired 1,000 acres of land on Melrose and Warrior mountains in Polk County and chartered the Melrose Power and Manufacturing Company, which supplied electricity to Tryon. Both the Tryon Chair Factory and Melrose Power Company prospered, but after family friend Frank Danforth became a partner in the furniture business—Erskine-Danforth Furniture Company—it was decided to relocate the operation to Stamford, Connecticut in 1914 due to its proximity to northern markets. During this time of transition, Carroll and Susan Rogers bought most of the shares of the power company.¹³

During the 1920s, the Rogers lived in Flat Rock, with Carroll Rogers dividing his time between businesses in Flat Rock and Tryon. In 1923, he was elected to the North Carolina legislature from Henderson County. Susan Rogers felt isolated in Flat Rock while raising the couple's three young children. During a visit from Susan's brother, Hal, in 1925, he drew a rough sketch for the Lodge at Lynncote to be built on the site of their mother's studio, which had burned sometime after the fire at the main house. The Lodge was erected following the designs of Hal Erskine. The power company was sold to Broad River Power Company

¹¹ See entries for "Emma Payne Erskine" and "Harold Perry Erskine" in McCue, *Tryon Artists*, n.p.

¹² Rogers, 20-21 and 29-33. Polk County Deeds 38/317 (June 19, 1918) and 41/492 (November 14, 1922).

¹³ Rogers, 21-25 and 29. Bennett, 179.

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(which was later sold to Duke Power), and a portion of the Rogers' windfall was set aside to rebuild the main house at Lynncote. In the late 1920s, Carroll Rogers left the Skyland Hosiery Mill, when it was taken over by new management, and entered into a new venture, the Feldspar Milling Company, near Burnsville, North Carolina.¹⁴

After two years living in the Lodge, Carroll and Susan Rogers engaged Hendersonville architect Erle G. Stillwell to prepare plans for Lynncote. Plans for the house were dated May 1927, and a general contract between Carroll Rogers and contractor Wright J. Gaines was signed on July 25, 1927. The cost of construction was estimated at \$33,300, including the architect's fee of \$2,000. The contract specified that the painting was to be done by W. A. Garren. A separate contract was awarded to Hendersonville Plumbing, Hardware & Electric Company for the plumbing and heating systems. With Mr. Rogers traveling regularly to Burnsville for business, Susan Rogers oversaw the construction of the house, which was completed in November 1928. According to Mrs. Rogers the whole town turned out for an open house reception upon its completion.¹⁵

Lynncote remained the home of the Rogers family throughout the twentieth century. In 1938, Carroll Rogers was again elected to the North Carolina General Assembly, serving two terms in the House of Representatives (1939 and 1941) followed by one term in the senate (1945-1946). While a member of the senate, Rogers became interested in plans to restore Tryon Palace and, along with Libby Ward of New Bern, introduced legislation for the state to purchase the site for restoration. Rogers became an active member of the Tryon Palace Commission and celebrated the grand opening in April 1959. Rogers also remained active in the feldspar business through the 1950s. Carroll Rogers Jr. had started working for his father's company in 1933, following graduation from the University of North Carolina at Chapel Hill, and by the 1950s was managing the Burnsville plant as well as a second plant in Spruce Pine. Carroll Rogers Jr. continued as president and eventually sold the business to the Pacific Tin Company. Rogers suffered a serious stroke in 1960 and again in 1962 that left him largely incapacitated for the remainder of his life.¹⁶

Susan Rogers continued to reside at Lynncote into her nineties and was an active supporter of the Lanier Library, Congregational Church, and the Tryon Fine Arts Center, which opened on February 1, 1969, due in large part to the energy and generosity of members of the extended Erskine and Rogers families. Mrs. Rogers occupied herself in later years with learning Spanish, traveling abroad, painting, and writing. In 1979, she sold the Lodge and a little less than one acre (.92) of the Lynncote property to her grandson, R. Anderson ("Andy") Haynes and his wife, Linda. The son of Susie and Baxter Haynes, Andy Haynes came to live at Lynncote in 1976, after opening a law office in Tryon. Following the death of Susan Rogers in 1983, Andy and Linda Haynes purchased Lynncote in 1984 from the surviving family members. The Haynes' sold the

¹⁴ Rogers, 34-35.

¹⁵ Original plans, specifications, and contracts in possession of R. Anderson and Linda Haynes, Tryon, NC. Rogers, 36-38.

¹⁶ Rogers, 41, 45-46 and 52-55. Lea and Roberts, 8.

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Lodge to Linda's parents, Carroll and Sybil Strider in 1985, keeping the property in family ownership into the twenty-first century.¹⁷

Architecture Context

Erle Gulick Stillwell (1885-1978) established his architectural practice in Hendersonville, North Carolina in 1910s, and became one of the most prominent architects in the region over the next half century. Born in Hannibal, Missouri, he briefly attended the United States Naval Academy, but left for medical reasons and continued his academic studies at the University of North Carolina, Cornell University, and the University of Pennsylvania. He also traveled extensively in Europe. Stillwell came to Hendersonville and in 1907 married Eva Douglas Smith, the daughter of William A. Smith, the developer of Laurel Park in Henderson County. He worked as an architectural apprentice in Atlanta beginning in the fall of 1912, but soon returned to Hendersonville to open his own office. Stillwell entered a partnership with another Hendersonville architect, Hans C. Meyer that lasted only a short time, leaving Stillwell as the only architect in town. A keen real estate investor, Stillwell became deeply involved in the building and development boom that took place in the region through the 1920s.¹⁸

Stillwell produced plans for numerous residential, commercial, and civic buildings, and he was responsible for all of Henderson County's public schools during the 1920s. Beginning in 1934 he began a fruitful association with the management company for Paramount Theatres, a chain of movie houses in the Southeast, which provided Stillwell with steady work and gave his practice more regional exposure. An active member of the American Institute of Architects (AIA), he served as secretary-treasurer of the North Carolina chapter from 1917 to 1921 and again from 1934 to 1937. He also served two terms as president, a rare distinction, from 1922 to 1923 and again from 1942 to 1944. In 1942, he was honored as an AIA Fellow for his work and service to the architectural community.¹⁹

Stillwell continued his private practice until 1942, when he became a founding partner in the Asheville-based architectural firm, Six Associates. At the time, only large firms were being awarded government and military contracts due to World War II, so Stillwell joined with Asheville architects Henry Gaines, Anthony Lord, William Dodge, and Stewart Rogers and civil engineer Charles Waddell to form a

¹⁷ Rogers, 55-59. Bennett, 179-180. Polk County Deeds 173/792 (October 1, 1979), 185/1145 (August 15, 1984), and 188/1994 (October 14, 1985). The Haynes' have added to the Lynncote property by purchasing additional acreage of the original estate from family members.

¹⁸ William Mitchell, *Buildings As History: The Architecture of Erle Stillwell* (Hendersonville, NC: Friends of the Henderson County Public Library, 2006), ix-x. Sybil Argintar Bowers, "Erle Stillwell House" National Register Nomination, 2000, Survey and Planing Branch, Historic Preservation Section, North Carolina Department of Cultural Resources, Raleigh.

¹⁹ Mitchell, x.

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large, full-service architecture and engineering firm. Stillwell, who retired from Six Associates in 1970, oversaw the writing of specifications for the firm's many large-scale projects including numerous schools and education buildings, hospitals, military facilities, and manufacturing plants.²⁰

Stillwell was a versatile architect, who worked on a number of different building types in a wide range of architectural styles. Based on his extensive travels and personal architectural library, he had been exposed to many different styles during his formative training and his early works were executed in Neoclassical Revival, Colonial Revival, Gothic Revival, Tudor Revival, and Craftsman styles. For his residential designs he often employed the Tudor Revival and other French-influenced styles. The two houses he designed for himself in Hendersonville demonstrate this preference. The first house, built in 1926 and located at 1300 Pinecrest Drive (NR, 2000), is a two-story, L-shaped brick dwelling with a tall hip roof and multi-light leaded-glass casement windows that incorporates elements of the Tudor Revival and Normanesque styles. Stillwell's second residence, built in 1935 and located at 541 Blythe Street (NR, 2002), is a one-story French Eclectic brick house with a multi-gable and hip roof, informal massing, brick quoins, multi-light casement windows, and heavy timber arches and curved rafters. Stillwell employed the Tudor Revival style on other Hendersonville residences including the 1919 Walter B. Gillican House, Villa Montana from the early 1920s, Andrew B. Drafts House in 1924, and William Sherard House from the 1920s. In 1928, Stillwell designed a Tudor Revival-style house for L. L. Taylor in Rutherfordton that bears similar characteristics to Lynncote in its overall two-story massing and half-timbered gables with stone infill.²¹

The Tudor Revival style became popular across the country in the early twentieth century and appealed to homeowners in North Carolina's neighborhoods and suburbs. The earliest examples of Tudor Revival architecture in the United States date from the late nineteenth century, and the style achieved widespread popularity in the 1920s and early 1930s. Although the name alludes to sixteenth-century Tudor England, the style derives primarily from late-medieval English prototypes, mixed with eclectic American expressions and materials. Tudor Revival style houses are generally united by an emphasis on steeply pitched front-facing gables, and typically incorporate decorative half-timbering, grouped multi-pane windows, prominent chimneys, and stucco, masonry, or masonry-veneered walls. In western North Carolina, the use of picturesque and rustic designs and natural materials seemed to complement the mountain setting, earning favor for Tudor Revival style elements in residential and resort architecture.²²

²⁰ Mitchell, x. *Representative Work: Six Associates Inc., Architects and Engineers, 1941-1958* (Asheville, NC: Six Associates, Inc., 1958), n.p.

²¹ Bowers, "Erle Stillwell House" National Register Nomination, 2000, and "Erle Stillwell House II" National Register Nomination, 2002, Survey and Planning Branch, Historic Preservation Section, North Carolina Department of Cultural Resources, Raleigh. Also see building entries in Mitchell.

²² Virginia McAlester and Lee McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, 1992), 355-358. Lea and Roberts, 12-13. Bishir, et al., 1999, 58-60.

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The work of Asheville architect Richard Sharp Smith, who served as the supervising architect for Biltmore (NHL, 1966) in the 1890s, heavily influenced the use of the Tudor Revival style in western North Carolina, especially the vernacular English character created through the use of pebbledash stucco, brick, and half-timbering for exteriors and his elegant but comfortable interiors. Following his work at Biltmore, Smith entered private practice and quickly established a signature style that became popular in Asheville and surrounding western North Carolina towns in the late 1890s and early twentieth century. According to Susan Rogers, Charles Erskine worked with a young architect from Biltmore to design the original Lynncote. Although no documentation has been found linking Smith to Lynncote, it seems likely that Smith was Erskine's consulting architect and helped to influence the rustic stone and half-timbered Tudor Revival style of the original house.²³

Lynncote is a rare example of fully realized Tudor Revival architecture in Tryon despite the popularity of Tudor Revival and eclectic period architecture in the community from the 1910s through the 1930s. The Tudor Revival style became popular for its romantic charm and versatility, which is apparent at Lynncote with the incorporation of rustic, chalet, and Colonial Revival elements within the overall design. The basic form and massing of Lynncote presents common Tudor Revival-style features including the steeply pitched roof with multiple gables, asymmetrical plan, prominent chimneys, various exterior materials, decorative half timbering, and leaded-glass casement windows. The stone exterior walls and use of decorative twig members, cut-out and carved wood details, and rough-cut wood siding suggests the informal rustic character of Adirondack-style houses that influenced resort architecture in western North Carolina. The hand-carved woodwork found on the interior and exterior draws from the region-wide craft revival movement and the work of a local enterprise, the Tryon Toy Makers and Wood Carvers. Established in 1915 by Eleanor Vance and Charlotte Yale, the Tryon Toy Makers continued the work they began with the Biltmore Estate Industries in Asheville. Frank Arthur came to Tryon with Vance and Yale, having previously been a wood carver with Biltmore Estate Industries. The interior of Lynncote bears Arthur's mark in carvings on the staircase and living mantel. Elements of the Colonial Revival style are also found on the interior, including the Federal-style McIntire mantel in the second-story sitting room and the wood paneled dining room and library.

The two associated buildings—the Lodge and workshop—are not executed in the same vigorous Tudor Revival style, but share some design elements that complement the architecture of the main house. Designed by Harold Erskine prior to the main house, the Lodge is an eclectic composition with applied picturesque elements. The one-story, stucco Lodge with a tall gable roof is built above a three-bay garage and randomly course stone foundation that extends up through the first story to suggest quoins. A cutaway corner for the hooded entrance enlivens an otherwise simple form. The one-story, frame workshop with a

²³ Rogers, 12. Clay Griffith, "Richard Sharp Smith House" National Register Nomination, 2008, Survey and Planning Branch, Historic Preservation Section, North Carolina Department of Cultural Resources, Raleigh.

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gable-on-hip roof and prominent stone chimney on the façade predates the main house, but the later addition of stucco and corner boards on the exterior helps to connect it visually to the house.

Surviving examples of the Tudor Revival style in Tryon lean more toward picturesque English cottages influenced by the work of architect J. Foster Searles, who designed the Toy House on Howard Street in Tryon for the Tryon Toy Makers and Wood Carvers. Built in 1925, the stuccoed side-gable cottage features hooded chimneys, eyebrow entrance gable, and an arched entrance. A rubble stone retaining wall and steps extend across the front of the property. Searles designed several other houses in town that employed Tudoresque elements including stucco exteriors, applied half-timbering, and carved woodwork. These houses more closely resemble the style of Lynncote Lodge as opposed to the rustic character of the main house. Similarly, Lynncote's uncoursed rubble masonry work stands apart from other stone residences, which typically utilized random-coursed ashlar and were often rendered with Colonial Revival-style elements. The nearby Mill Farm Inn (NR, 2009), built in 1938 on Harmon Field Road below Lynncote, exemplifies the more ordered expression of the Colonial Revival style and ashlar stone work.²⁴

The original portion of St. Luke's Hospital in Tryon, built in 1929, bears some physical similarity to Lynncote, although the hospital has been substantially altered over the years. Tryon builder Wright Gaines served as the contractor for both structures. The two-story hospital, which featured a polygonal tower and two-story gable-front wing, was constructed with random-coursed stone walls, half-timbering and stucco in the gable ends, and decorative raking boards.²⁵

Lynncote, however, has undergone few significant alterations since its completion in 1928, primarily reversible changes to the second-story interior. The house, landscape, and associated structures form one of the most intact properties in the Tryon community and one of the best examples of the Tudor Revival style in the area.

²⁴ Lea and Roberts, 12-13.

²⁵ Ibid., 21.

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Geographical Data

Verbal Boundary Description

The nominated property for Lynncote contains the full extent of Polk County tax parcels P48-110 and P48-181. The property boundary, encompassing the two parcels, is delineated by a heavy black line on the accompanying survey map, "Survey for R. Anderson & Linda S. Haynes," prepared by Butler Associates and dated February 8, 2010.

Boundary Justification

The boundary of the nominated property includes the two tax parcels associated with Lynncote and its associated structures and features since its construction by Carroll and Susan Rogers in the 1920s. The residual 20.6-acre nominated property includes the house, Lodge, workshop, swimming pool, and all associated driveways, pathways, retaining walls, foundations, and landscape features associated with Lynncote. The surrounding property once belonging to the estate has been largely developed in the late twentieth century and therefore it no longer retains its historic integrity.

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Lynncote, Polk County, NC

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All photographs of Lynncote near Tryon, North Carolina by Clay Griffith of Acme Preservation Services on July 24, 2009 and April 5, 2010. Digital images kept at the Survey and Planning Branch of North Carolina State Historic Preservation Office in Raleigh, North Carolina.

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